

Part I.

Price 4d.

THE FREE CHURCH PSALMODY.



ISSUED BY AUTHORITY OF THE COMMITTEE ON PSALMODY.

PREPARED UNDER THE SUPERINTENDENCE OF GEORGE HOGARTH, Esq.,

BY T. L. HATELY,  
PRECEPTOR TO THE GENERAL ASSEMBLY.

EDINBURGH:

W. P. KENNEDY, 15, SOUTH ST. ANDREW STREET.

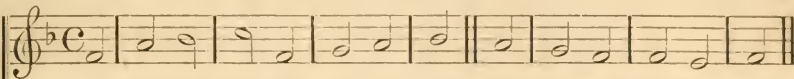
GLASGOW: D. BRYCE. GREENOCK: J. G. BANKIER. Ayr: D. GUTHRIE. PERTH: J. DEWAR.

ABERDEEN: C. PANTON. INVERNESS: J. SMITH. LONDON: HAMILTON, ADAMS, & CO.;

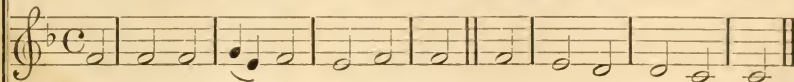
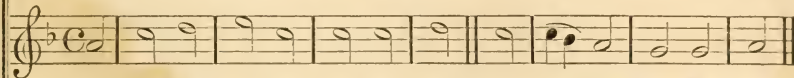
AND J. NISBET & CO. BELFAST: W. M'COMBE. NEW YORK: J. CARTER.

HALIFAX, NOVA SCOTIA: C. MACKENZIE & CO.

SCB  
2485  
PI. I

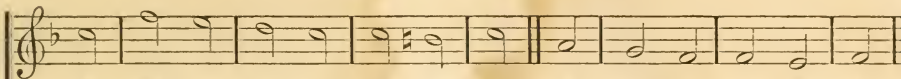
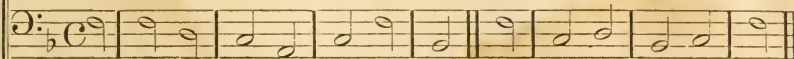
1st TREBLE,  
or  
Melody.

I to the hills will lift mine eyes, From whence doth come mine aid.

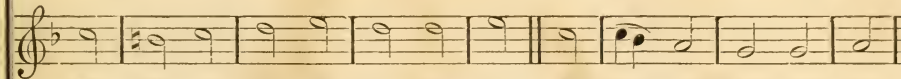
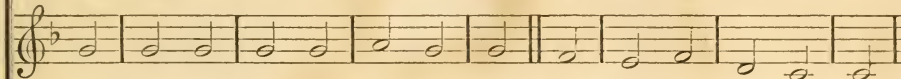
2D TREBLE,  
or  
Counter Tenor.TENOR.  
(Octave lower.)

I to the hills will lift mine eyes, From whence doth come mine aid.

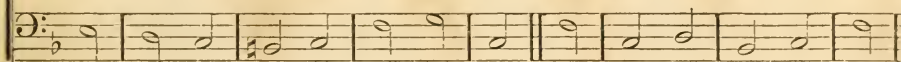
BASS.



My safe . ty com . eth from the LORD, Who heav'n and earth hath made.



My safe . ty com . eth from the LORD, Who heav'n and earth hath made.



LORD, from the depths to thee I cry'd. My voice, LORD, do thou hear :

LORD, from the depths to thee I cry'd. My voice, LORD, do thou hear :

Un . to my sup . pli . ca . tion's voice Give an at . ten . tive ear.

Un . to my sup . pli . ca . tion's voice Give an at . ten . tive ear.



O taste and see that God is good: Who trusts in him is bless'd.

O taste and see that God is good: Who trusts in him is bless'd.

The first system consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is a vocal line in treble clef with a common time signature. The third staff is a vocal line in treble clef with a common time signature. The bottom staff is a bass line in bass clef with a common time signature. The lyrics are printed below the vocal staves.

Fear God his saints: none that him fear Shall be with want oppress'd.

Fear God his saints: none that him fear Shall be with want oppress'd.

The second system consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is a vocal line in treble clef with a common time signature. The third staff is a vocal line in treble clef with a common time signature. The bottom staff is a bass line in bass clef with a common time signature. The lyrics are printed below the vocal staves.

Teach me, O LORD, the per . fect way Of thy pre . cepts di . vine,

Teach me, O LORD, the per . fect way Of thy pre . cepts di . vine,

And to ob . serve it to the end I shall my heart in . cline.

And to ob . serve it to the end I shall my heart in . cline.

Praise ye the LORD, who do him fear; Him glo . ri . fy all ye

Praise ye the LORD, who do him fear; Him glo . ri . fy all ye

The seed of Ja . cob; fear him all That Is . r'el's child . ren be.

The seed of Ja . cob; fear him all That Is . r'el's child . ren be.

O come, let us sing to the LORD: Come, let us ev'ry one

O come, let us sing to the LORD: Come, let us ev'ry one

A joy . ful noise make to the Rock Of our sal . va . ti . on.

A joy . ful noise make to the Rock Of our sal . va . ti . on.

When Si . on's bond . age God turn'd back, As men that dream'd were we.

When Si . on's bond . age God turn'd back, As men that dream'd were we.

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a lute or keyboard accompaniment in bass clef with the same key signature and time signature. The lyrics are printed below the vocal line. The music consists of a series of eighth and sixteenth notes, with some rests and phrasing slurs.

Then fill'd with laugh . ter was our mouth, Our tongue with me . lo . dy.

Then fill'd with laugh . ter was our mouth, Our tongue with me . lo . dy.

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a lute or keyboard accompaniment in bass clef with the same key signature and time signature. The lyrics are printed below the vocal line. The music continues with similar rhythmic patterns as the first system, including a double bar line in the middle of the vocal line.



The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "All peo . ple that on earth do dwell, Sing to the LORD with cheer . ful voice." The melody is simple and homophonic, with a final cadence on a whole note.

All peo . ple that on earth do dwell, Sing to the LORD with cheer . ful voice.

All peo . ple that on earth do dwell, Sing to the LORD with cheer . ful voice.

The second system of the musical score consists of four staves, continuing the melody from the first system. The lyrics are: "Him serve with mirth his praise forth tell, Come ye be . fore him and re . joice." The melody continues with a final cadence on a whole note.

Him serve with mirth his praise forth tell, Come ye be . fore him and re . joice.

Him serve with mirth his praise forth tell, Come ye be . fore him and re . joice.

Thy mer . cy, LORD, is in the heav'ns; Thy truth doth reach the clouds:

Thy mer . cy, LORD, is in the heav'ns; Thy truth doth reach the clouds:

Thy mer . cy, LORD, is in the heav'ns; Thy truth doth reach the clouds:

The first system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The second and third staves are identical to the first. The bottom staff is a bass line in bass clef.

Thy jus . tice is like moun.tains great; Thy judg.ments deep as floods.

Thy jus . tice is like moun.tains great; Thy judg.ments deep as floods.

The second system also consists of four staves, following the same format as the first system. The lyrics are: "Thy jus . tice is like moun.tains great; Thy judg.ments deep as floods." The musical notation is identical to the first system.

Je . ho . vah hear thee in the day When trou . ble he doth send :

Je . ho . vah hear thee in the day When trou . ble he doth send :

And let the name of Ja . cob's God Thee from all ill de . fend.

And let the name of Ja . cob's God Thee from all ill de . fend.

Thy folk they break in piec . es, LORD, Thine he . ri . tage op . press :

Thy folk they break in piec . es, LORD, Thine he . ri . tage op . press :

The wi . dow they and strang . er slay, And kill the fa . ther . less.

The wi . dow they and strang . er slay, And kill the fa . ther . less.

God's mer . cies I will e . ver sing ; And with my mouth I shall

God's mer . cies I will e . ver sing ; And with my mouth I shall

Detailed description: This system contains four staves of music. The first three staves are in G major (one sharp) and common time (C). The first staff has a treble clef and contains the vocal melody with lyrics. The second staff has a treble clef and contains a second vocal line. The third staff has a treble clef and contains a third vocal line. The fourth staff has a bass clef and contains the bass line. The lyrics are: "God's mer . cies I will e . ver sing ; And with my mouth I shall".

Thy faith . ful . ness make to be known To gen . e . ra . tions all.

Thy faith . ful . ness make to be known To gen . e . ra . tions all.

Detailed description: This system contains four staves of music. The first three staves are in G major (one sharp) and common time (C). The first staff has a treble clef and contains the vocal melody with lyrics. The second staff has a treble clef and contains a second vocal line. The third staff has a treble clef and contains a third vocal line. The fourth staff has a bass clef and contains the bass line. The lyrics are: "Thy faith . ful . ness make to be known To gen . e . ra . tions all.".



Turn un . to me thy face, And to me mer . cy shew ;

Turn un . to me thy face, And to me mer . cy shew ;

Be . cause that I am de . so . late, And am brought ve . ry low.

Be . cause that I am de . so . late, And am brought ve . ry low.

Af . ter thy lov . ing - kind . ness, LORD, Have mer . cy up . on me ;

For thy com . pas . sions great, blot out All mine in . i . qui . ty.

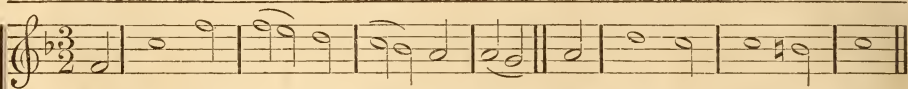
For thy com . pas . sions great, blot out All mine in . i . qui . ty.

Hear, Is . r'el's Shep . herd ! like a flock Thou that dost Jo . seph guide ;

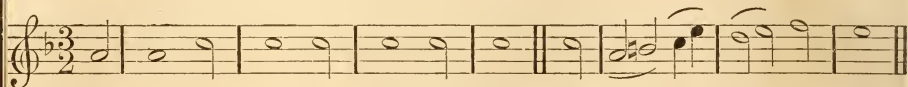
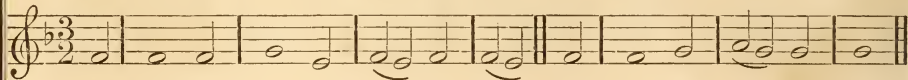
Hear, Is . r'el's Shep . herd ! like a flock Thou that dost Jo . seph guide ;

Shine forth, O thou that dost be . tween The . che . ru . bims a . bide.

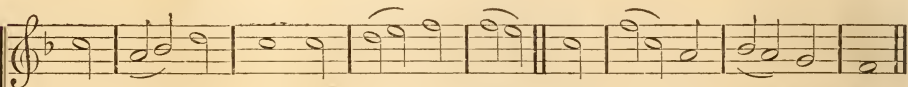
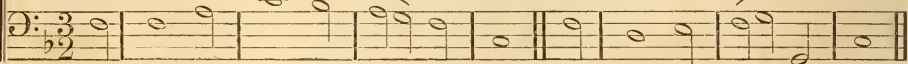
Shine forth, O thou that dost be . tween The . che . ru . bims a . bide.



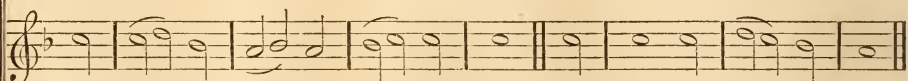
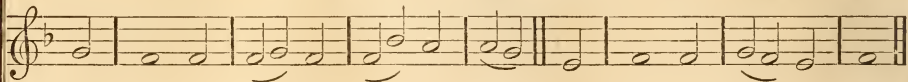
How love . ly is thy dwell . ing - place, O LORD of hosts, to me!



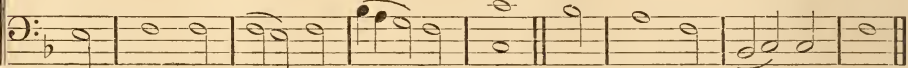
How love . ly is thy dwell . ing - place, O LORD of hosts, to me!



The ta . ber . na . cles of thy grace How plea . sant, LORD, they be!



The ta . ber . na . cles of thy grace How plea . sant, LORD, they be!




My hands to thee I stretch; my soul Thirsts, as dry land, for thee.

My hands to thee I stretch; my soul Thirsts, as dry land, for thee.

Haste, LORD, to hear, my spi . rit fails: Hide not thy face from me.

Haste, LORD, to hear, my spi . rit fails: Hide not thy face from me.






Pray that Je . ru . sa . lem may have Peace and fe . li . ci . ty :



Let them that love thee and thy peace Have still pros . pe . ri . ty.



O let my ear . nest prayer and cry Come near be . fore thee, LORD :



Give un . der . stand . ing un . to me, Ae . cord . ing to thy word.

The prais . es of thy won . ders, LORD, The hea . vens shall ex . press ;

The prais . es of thy won . ders, LORD, The hea . vens shall ex . press ;

Detailed description: This system contains four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are printed below the first two staves. The music consists of a series of quarter and eighth notes, with a double bar line after the first five measures of each staff.

And in the con . gre . ga . ti . on Of saints thy faith . ful . ness.

And in the con . gre . ga . ti . on Of saints thy faith . ful . ness.

Detailed description: This system contains four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are printed below the first two staves. The music continues with quarter and eighth notes, including some beamed eighth notes and a double bar line after the first five measures of each staff.

XXI.—BABYLON STREAMS.—L. M.

Musical score for the first system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: LORD, hear my pray'r, and let my cry Have speed . y ac . cess un . to thee ;

Musical score for the second system of the hymn. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: In day of my ea . la . mi . ty O hide not thou thy face from me.

I love the LORD, be . cause my voice And pray . ers he did hear.

I love the LORD, be . cause my voice And pray . ers he did hear.

I, while I live, will call on him, Who bow'd to me his ear.

I, while I live, will call on him, Who bow'd to me his ear.



Thy sword gird on thy thigh, Thou that art most of might:

Thy sword gird on thy thigh, Thou that art most of might:

The first system of the musical score consists of four staves. The top two staves are in G major (one sharp) and C major (no sharps or flats), with a common time signature. The bottom two staves are in G major (one sharp) and C major (no sharps or flats), with a common time signature. The lyrics are: "Thy sword gird on thy thigh, Thou that art most of might:"

Ap . pear in dread . ful ma . jes . ty, And in thy glo . ry bright.

Ap . pear in dread . ful ma . jes . ty, And in thy glo . ry bright.

The second system of the musical score consists of four staves. The top two staves are in G major (one sharp) and C major (no sharps or flats), with a common time signature. The bottom two staves are in G major (one sharp) and C major (no sharps or flats), with a common time signature. The lyrics are: "Ap . pear in dread . ful ma . jes . ty, And in thy glo . ry bright."

I wait . ed for the LORD my God, And pa . tient . ly did bear ;

I wait . ed for the LORD my God, And pa . tient . ly did bear ;

At length to me he did in . cline My voice and cry to hear.

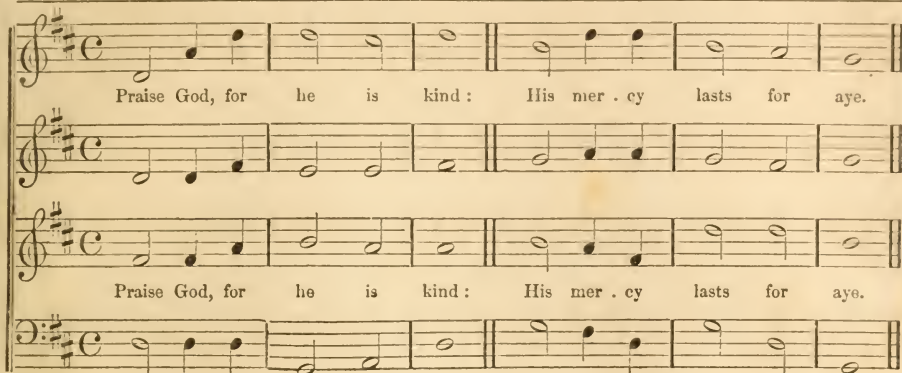
At length to me he did in . cline My voice and cry to hear.

O great . ly bless'd the peo . ple are The joy . ful sound that know ;

In bright . ness of thy face, O LORD, They e . ver on shall go.

God's law is per . fect, and con . verts The soul in sin that lies :

God's tes . ti . mo . ny is most sure, And makes the sim . ple wise.



Praise God, for he is kind : His mer . cy lasts for aye.

Praise God, for he is kind : His mer . cy lasts for aye.



Give thanks with heart and mind To God of gods al . way :

Give thanks with heart and mind To God of gods al . way :



OLD 136TH—continued.

For cer . tain . ly his mer . cies dure most firm and sure e . ter . nal . ly.

For cer . tain . ly his mer . cies dure most firm and sure o . ter . nal . ly.

Ps. cxxiv. 1, 2, 5-8.  
Sec. ver.

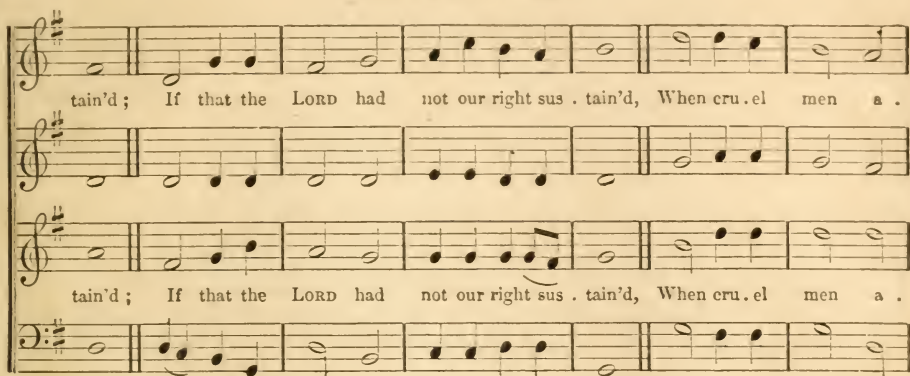
XXVIII.—OLD 124TH.—P. M.

From MAROT and TH. USZA'S Psalms.  
Geneva, 1566.

Now Is . ra . el may say, and that tru . ly, If that the LORD had not our cause main-

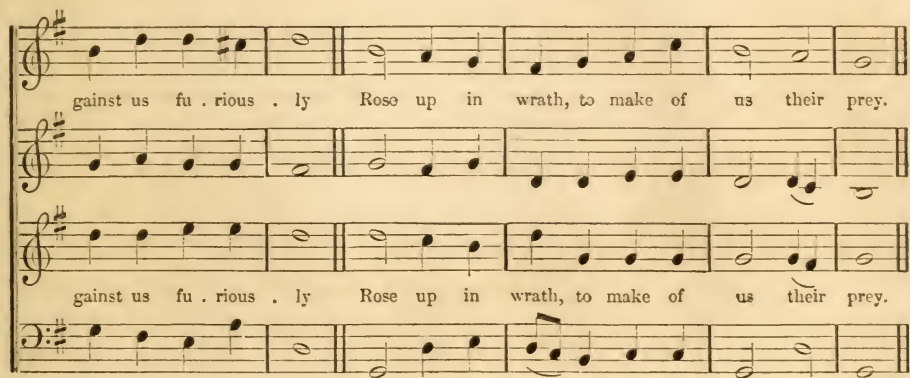
Now Is . ra . el may say, and that tru . ly, If that the LORD had not our cause main-

OLD 124TH—continued.



tain'd; If that the LORD had not our right sus . tain'd, When cru . el men a .

tain'd; If that the LORD had not our right sus . tain'd, When cru . el men a .



gainst us fu . rious . ly Rose up in wrath, to make of us their prey.

gainst us fu . rious . ly Rose up in wrath, to make of us their prey.

LORD, thee my God, I'll ear . ly seek: My soul doth thirst for thee;

My flesh longs in a dry parch'd land, Where . in no wa . ters be.



O LORD, thou art my God and King; Thee will I mag . ni . fy and praise :



I will thee bless, and glad . ly sing Un . to thy ho . ly name al . ways.

Praise waits for thee in Zi . on, LORD: To thee vows paid shall be.

O thou that hear . er art of pray'r, All flesh shall come to thee.





## CONTENTS OF PART I.

- |  |  |   |
|--|--|---|
| <p>1. FRENCH.<br/>                 2. BANGOR.<br/>                 3. ST. DAVID'S.<br/>                 4. STILT, OR YORK.<br/>                 5. BEDFORD.<br/>                 6. IRISH.<br/>                 7. STROUDWATER.<br/>                 8. OLD HUNDRED.<br/>                 9. NEWTOWN, OR LONDON NEW.<br/>                 10. ELGIN.</p> | <p>11. MARTYRS.<br/>                 12. DUNFERMLINE.<br/>                 13. WIRKSWORTH, OR AYLESBURY.<br/>                 14. DUNDEE, OR OLD WINDSOR.<br/>                 15. ST. ANN'S.<br/>                 16. ABRIDGE, OR ST. STEPHEN'S.<br/>                 17. COLESHILL.<br/>                 18. ST. PAUL'S.<br/>                 19. ST. NEOT'S.<br/>                 20. ST. JAMES'.<br/>                 21. BABYLON STREAMS.</p> | <p>22. MARTYRDOM.<br/>                 23. OLD 134TH.<br/>                 24. BALLERMA.<br/>                 25. NAYLAND, OR NEWINGTON.<br/>                 26. ST. THOMAS'.<br/>                 27. OLD 136TH.<br/>                 28. OLD 124TH.<br/>                 29. JACKSON'S.<br/>                 30. KENT, OR NEW CHURCH.<br/>                 31. PETERBOROUGH.</p> |
|--|--|---|

---

## AGENTS.

<p><i>Aberdeen</i>..... { C. Panton.                  L. Smith.                  D. Wylie and Son.                  G. Davidson.                  G. and R. King.</p> <p><i>Arbroath</i>..... { J. Adam.                  S. Gellatly.</p> <p><i>Brechin</i>..... D. Burns.</p> <p><i>Belfast</i>..... W. M'Combe.</p> <p><i>Dalkeith</i>..... { P. Lyle.                  W. Macdonald.</p> <p><i>Dublin</i>..... Mrs. Leckie, Bolton St.</p> <p><i>Dunfries</i>..... { J. G. Montgomery and                  Co.</p> <p><i>Dunfermline</i>... W. Clarke.</p> <p><i>Dunbar</i>..... James Downie.</p>	<p><i>Dundee</i>..... { W. Middleton.                  W. Ogilvie.                  H. Brown.</p> <p><i>Dunse</i>..... J. Johnstone.</p> <p><i>Elgin</i>..... { P. Macdonald.                  A. and R. Ferguson.                  D. Bryce.                  W. Collins.</p> <p><i>Glasgow</i>..... { M. Ogle and Son.                  W. Blackwood.                  D. Robertson.                  J. K. M'Nair.                  George Gallie.</p> <p><i>Greenock</i>... { J. G. Bankier.                  Brown and M'Callum.</p> <p><i>Hamilton</i>..... J. D. Lowe.</p>	<p><i>Halifax,</i>  <i>Nova Scotia.</i> } C. Mackenzie and Co.</p> <p><i>Inverness</i>..... J. Smith.</p> <p><i>Kelso</i>..... J. Rutherford.</p> <p><i>Kirkcaldy</i>..... J. Crawford.</p> <p><i>Leven</i>..... Robert Reid.</p> <p><i>Montrose</i>..... W. Laird.</p> <p><i>New York</i>..... J. Carter.</p> <p><i>Paisley</i>.. ..... { A. Gardner.                  Murray and Stewart.</p> <p><i>Perth</i>..... James Dewar.</p> <p><i>Stranraer</i>..... J. M'Coid.</p> <p><i>Stirling</i>..... { John Shearer.                  W. Peddie.</p> <p><i>Tain</i>..... J. Reid.</p> <p><i>Wick</i>..... W. Rae.</p>
--	---	--

Part II.

Price 4d.

THE FREE CHURCH PSALMODY



ISSUED BY AUTHORITY OF THE COMMITTEE ON PSALMODY.

PREPARED UNDER THE SUPERINTENDENCE OF GEORGE HOGARTH, Esq.,

BY T. L. HATELY,  
PRECENTOR TO THE GENERAL ASSEMBLY.

EDINBURGH:

W. P. KENNEDY, 15, SOUTH ST. ANDREW STREET.

GLASGOW: D. BRYCE. GREENOCK: J. G. BANKIER. Ayr: D. GUTHRIE. PERTH: J. DEWAR.

ABERDEEN: C. PANTON. INVERNESS: J. SMITH. LONDON: HAMILTON, ADAMS, & CO.;

AND J. NISBET & CO. BELFAST: W. M'COMBE. NEW YORK: J. CARTER.

HALIFAX, NOVA SCOTIA: C. MACKENZIE & CO.

F45

SCB  
2485  
Pt. II

God is with shouts gone up, the LORD With trumpets sounding high.

God is with shouts gone up, the LORD With trumpets sounding high.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) and common time, with lyrics underneath. The bottom staff is a piano accompaniment line in the same key and time signature, featuring a simple harmonic accompaniment.

Sing praise to God, sing praise, sing praise, Praise to our King sing ye.

Sing praise to God, sing praise, sing praise, Praise to our King sing ye.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major (one flat) and common time, with lyrics underneath. The bottom staff is a piano accompaniment line in the same key and time signature, continuing the harmonic accompaniment.



O LORD, thou hast me search'd and known. Thou know'st my sit . ting down,

And ris . ing up; yea, all my thoughts A . far to thee are known.

Great is the LORD, and great . ly he Is to be prais . ed still,

Great is the LORD, and great . ly he Is to be prais . ed still,

Detailed description: This system contains the first two stanzas of the hymn. Each stanza is written on four staves: a vocal line in treble clef with a common time signature, and three accompaniment staves in bass clef. The key signature has two sharps (F# and C#). The lyrics are printed below the vocal line of each stanza.

With . in the ci . ty of our God, Up . on his ho . ly hill.

With . in the ci . ty of our God, Up . on his ho . ly hill.

Detailed description: This system contains the second two stanzas of the hymn. Each stanza is written on four staves: a vocal line in treble clef with a common time signature, and three accompaniment staves in bass clef. The key signature has two sharps (F# and C#). The lyrics are printed below the vocal line of each stanza.

The voice of the E . ter . nal doth A . sun . der ce . dars tear ;

The voice of the E . ter . nal doth A . sun . der ce . dars tear ;

Yea, God the LORD doth ce . dars break That Le . ba . non doth bear .

Yea, God the LORD doth ce . dars break That Le . ba . non doth bear .

The LORD is just in his ways all, And ho . ly in his works each one.

The LORD is just in his ways all, And ho . ly in his works each one.

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and common time, with lyrics underneath. The bottom staff is a bass line in the same key and time, also with lyrics underneath. The lyrics are: "The LORD is just in his ways all, And ho . ly in his works each one."

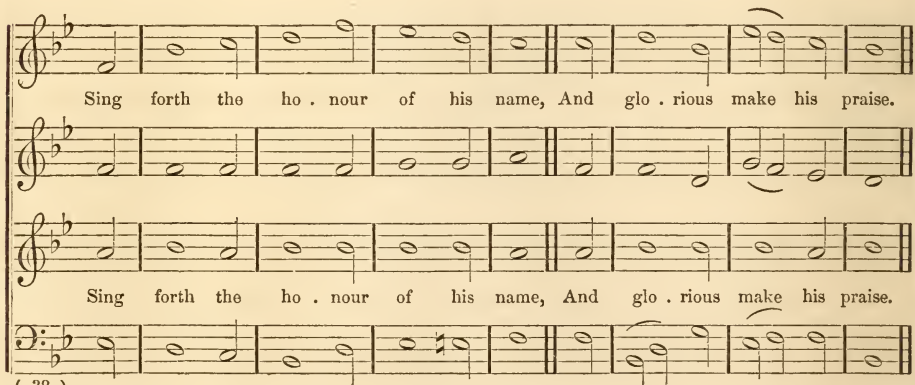
He's near to all that on him call, Who call in truth on him a . lone.

He's near to all that on him call, Who call in truth on him a . lone.

This system contains the second two staves of music. The top staff is a vocal line in G major (one sharp) and common time, with lyrics underneath. The bottom staff is a bass line in the same key and time, also with lyrics underneath. The lyrics are: "He's near to all that on him call, Who call in truth on him a . lone."



All lands to God, in joy . ful sounds, A . loft your voic . es raise.



Sing forth the ho . nour of his name, And glo . rious make his praise.

Sing forth the ho . nour of his name, And glo . rious make his praise.



LORD, bless and pi . ty us, Shine on us with thy face :

LORD, bless and pi . ty us, Shine on us with thy face :

That th' earth thy way, and na . tions all May know thy sav . ing grace.

That th' earth thy way, and na . tions all May know thy sav ing grace.

And now, O LORD, what wait I for? My hope is fix'd on thee.

And now, O LORD, what wait I for? My hope is fix'd on thee.

Free me from all my tres . pass . es, The fool's scorn make not me.

Free me from all my tres . pass . es, The fool's scorn make not me.

LORD, thee I'll praise with all my heart, Thy wonders all proclaim. In thee, most

LORD, thee I'll praise with all my heart, Thy wonders all proclaim. In thee, most

High, I'll greatly joy, And sing unto thy name, And sing unto thy name.

High, I'll greatly joy, And sing unto thy name, And sing unto thy name.

O LORD, do thou bow down thine ear, And hear me gra.cious.ly;

O LORD, do thou bow down thine ear, And hear me gra.cious.ly;

Be.cause I sore af.flict.ed am, And am in po.ver.ty.

Be.cause I sore af.flict.ed am, And am in po.ver.ty.

Si . on did hear, and joy . ful was, Glad Ju . dah's daugh . ters were ;

Si . on did hear, and joy . ful was, Glad Ju . dah's daugh . ters were ;

Detailed description: This system contains the first two stanzas of the hymn. Each stanza is written on four staves: a vocal line in treble clef with a 3/2 time signature, and three accompaniment staves (two in treble clef and one in bass clef). The lyrics are: "Si . on did hear, and joy . ful was, Glad Ju . dah's daugh . ters were ;". The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

They much re . joiced, O LORD, be . cause Thy judg . ments did ap . pear.

They much re . joiced, O LORD, be . cause Thy judg . ments did ap . pear.

Detailed description: This system contains the second two stanzas of the hymn. Each stanza is written on four staves: a vocal line in treble clef with a 3/2 time signature, and three accompaniment staves (two in treble clef and one in bass clef). The lyrics are: "They much re . joiced, O LORD, be . cause Thy judg . ments did ap . pear.". The musical notation continues with similar rhythmic patterns and includes some triplet-like figures in the vocal line.



God good and up . right is : The way he'll sin . ners show.

God good and up . right is : The way he'll sin . ners show.

The meek in judg . ment he will guide, And make his path to know.

The meek in judg . ment he will guide, And make his path to know.

Turn yet a . gain to us, O LORD, How long thus shall it be !

Turn yet a . gain to us, O LORD, How long thus shall it be !

Let it re . pent thee now for those That ser . vants are to thee.

Let it re . pent thee now for those That ser . vants are to thee.

By Ba . bel's streams we sat and wept, When Si . on we thought on.

By Ba . bel's streams we sat and wept, When Si . on we thought on.

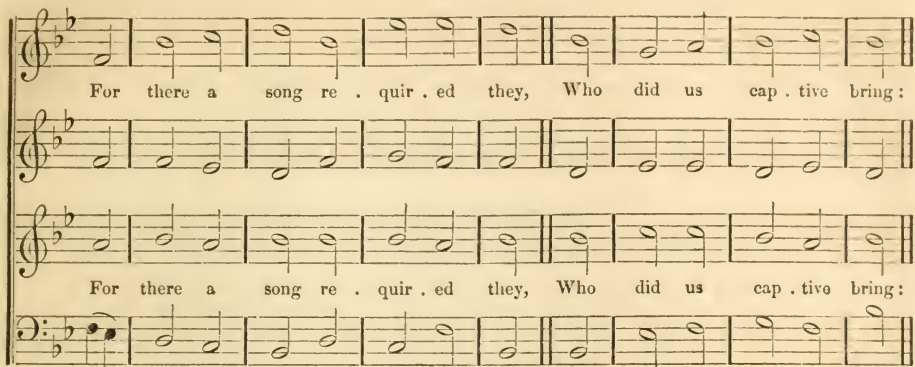
The first system consists of four staves. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are a lute accompaniment in the same key and time. The lyrics are: "By Ba . bel's streams we sat and wept, When Si . on we thought on." The music features a simple harmonic structure with quarter and eighth notes.

In midst there . of we hang'd our harps The wil . low - trees up . on.

In midst there . of we hang'd our harps The wil . low - trees up . on.

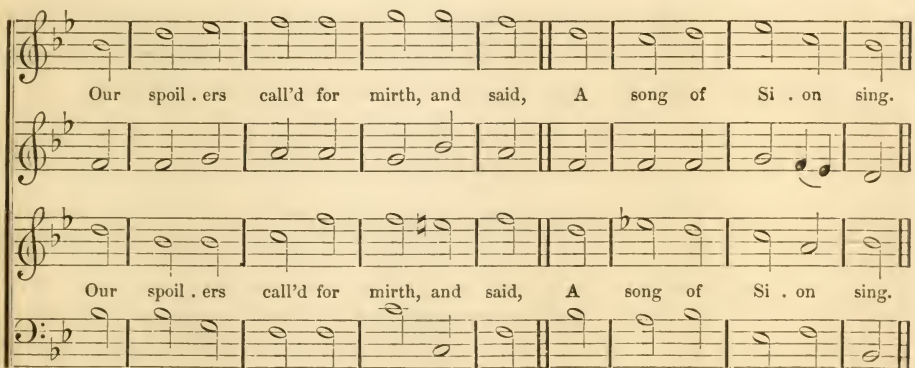
The second system also consists of four staves, following the same vocal and lute arrangement as the first system. The lyrics are: "In midst there . of we hang'd our harps The wil . low - trees up . on." The musical notation continues with similar rhythmic patterns.

OLD 137TH—*continued.*



For there a song re . quir . ed they, Who did us cap . tive bring :

For there a song re . quir . ed they, Who did us cap . tive bring :



Our spoil . ers call'd for mirth, and said, A song of Si . on sing.

Our spoil . ers call'd for mirth, and said, A song of Si . on sing.

My soul is al . so vex . ed sore ; But, LORD, how long stay wilt thou make ?

My soul is al . so vex . ed sore ; But, LORD, how long stay wilt thou make ?

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The lyrics are printed below the vocal staves.

Re . turn, O LORD, my soul set free ; O save me, for thy mer . cies' sake.

Re . turn, O LORD, my soul set free ; O save me, for thy mer . cies' sake.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a bass line in bass clef. The lyrics are printed below the vocal staves.



O God of hosts, we thee be . seech, Re . turn now un . to thine ;

O God of hosts, we thee be . seech, Re . turn now un . to thine ;

Look down from heav'n in love, be . hold, And vi . sit this thy vine.

Look down from heav'n in love, be . hold, And vi . sit this thy vine.

Thee will I praise with all my heart, I will sing praise to thee

Thee will I praise with all my heart, I will sing praise to thee

Be . fore the gods : And wor . ship will To . ward thy sanc . tua . ry.

Be . fore the gods : And wor . ship will To . ward thy sanc . tua . ry.

A . gainst us mind not for . mer sins ; Thy ten . der mer . cies show ;

A . gainst us mind not for . mer sins ; Thy ten . der mer . cies show ;

Let them pre . vent us speed . i . ly, For we're brought ve . ry low.

Let them pre . vent us speed . i . ly, For we're brought ve . ry low.

Bless . ed are they that un . de . filed, And straight are in the way ;

Bless . ed are they that un . de . filed, And straight are in the way ;

Who in the LORD's most ho . ly law Do walk, and do not stray.

Who in the LORD's most ho . ly law Do walk, and do not stray.

OLD 119Π—continued.

Bless . ed are they who to ob . serve His sta . tutes are in . clined ;

Bless . ed are they who to ob . serve His sta . tutes are in . clined ;

And who do seek the liv . ing God With their whole heart and mind.

And who do seek the liv . ing God With their whole heart and mind.



Our God shall sure . ly come, Keep si . lence shall not he :

Our God shall sure . ly come, Keep si . lence shall not he :

The first system consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are printed below the first two staves.

Be . fore him fire shall waste, great storms Shall round a . bout him be .

Be . fore him fire shall waste, great storms Shall round a . bout him be .

The second system also consists of four staves in the same musical notation as the first system. The lyrics are printed below the first two staves.

LII.—ARNOLD'S, OR ST. HUBERT'S.—C. M.

Let all the earth un . to the LORD Send forth a joy . ful noise ;

Let all the earth un . to the LORD Send forth a joy . ful noise ;

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, 3/2 time, with lyrics: "Let all the earth un . to the LORD Send forth a joy . ful noise ;". The second staff is a piano accompaniment in the same key and time. The third staff is a vocal line in D minor, 3/2 time, with lyrics: "Let all the earth un . to the LORD Send forth a joy . ful noise ;". The fourth staff is a piano accompaniment in the same key and time.

Lift up your voice a . loud to him, Sing prais . es, and re . joice.

Lift up your voice a . loud to him, Sing prais . es, and re . joice.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, 3/2 time, with lyrics: "Lift up your voice a . loud to him, Sing prais . es, and re . joice.". The second staff is a piano accompaniment in the same key and time. The third staff is a vocal line in D minor, 3/2 time, with lyrics: "Lift up your voice a . loud to him, Sing prais . es, and re . joice.". The fourth staff is a piano accompaniment in the same key and time.

Thou shalt a . rise, and mer . cy yet Thou to mount Si . on shalt ex . tend :

Thou shalt a . rise, and mer . cy yet Thou to mount Si . on shalt ex . tend :

Her time for fav . our which was set, Be . hold, is now come to an end.

Her time for fav . our which was set, Be . hold, is now come to an end.

In dwell . ings of the right . e . ous Is heard the me . lo . dy

In dwell . ings of the right . e . ous Is heard the me . lo . dy

The first system consists of four staves. The top staff is a vocal line in G major (one sharp) and common time, with lyrics 'In dwell . ings of the right . e . ous Is heard the me . lo . dy'. The second staff is a treble clef accompaniment. The third staff is a vocal line with lyrics 'In dwell . ings of the right . e . ous Is heard the me . lo . dy'. The fourth staff is a bass clef accompaniment.

Of joy and health : the LORD's right hand Doth ev . er va . liant . ly.

Of joy and health : the LORD's right hand Doth ev . er va . liant . ly.

The second system consists of four staves. The top staff is a vocal line in G major (one sharp) and common time, with lyrics 'Of joy and health : the LORD's right hand Doth ev . er va . liant . ly.'. The second staff is a treble clef accompaniment. The third staff is a vocal line with lyrics 'Of joy and health : the LORD's right hand Doth ev . er va . liant . ly.'. The fourth staff is a bass clef accompaniment.

The LORD's my light and sav . ing health, Who shall make me dis . may'd ?

The LORD's my light and sav . ing health, Who shall make me dis . may'd ?

My life's strength is the LORD, of whom Then shall I be a . fraid ?

My life's strength is the LORD, of whom Then shall I be a . fraid ?



ST. MATTHEW'S—*continued.*

When as mine en . e . mics and foes, Most wick . ed per . sons all,

To eat my flesh a . gainst me rose, They stum . bled and did fall.

Give ear un . to my words, O LORD, My me . di . ta . tion weigh.

Give ear un . to my words, O LORD, My me . di . ta . tion weigh.

Detailed description: This system contains the first two staves of music. The first staff is a vocal line in G major (one flat) and common time, with lyrics 'Give ear un . to my words, O LORD, My me . di . ta . tion weigh.' The second staff is a lute or guitar accompaniment, featuring a key signature change to D minor (two flats) after the first measure. The third staff is a vocal line with lyrics 'Give ear un . to my words, O LORD, My me . di . ta . tion weigh.' The fourth staff is a lute or guitar accompaniment in D minor.

Hear my loud cry, my King, my God! For I to thee will pray.

Hear my loud cry, my King, my God! For I to thee will pray.

Detailed description: This system contains the second two staves of music. The fifth staff is a vocal line in G major with lyrics 'Hear my loud cry, my King, my God! For I to thee will pray.' The sixth staff is a lute or guitar accompaniment in G major. The seventh staff is a vocal line with lyrics 'Hear my loud cry, my King, my God! For I to thee will pray.' The eighth staff is a lute or guitar accompaniment in G major.

Shew me thy ways, O LORD; Thy paths, O teach thou me :

Shew me thy ways, O LORD; Thy paths, O teach thou me :

And do thou lead me in thy truth, There . in my teach . er be.

And do thou lead me in thy truth, There . in my teach . er be.

The pray . er of the des . ti . tute . He sure . ly will re . gard ;

The pray . er of the des . ti . tute He sure . ly will re . gard ;

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 3/2 time signature. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal line. The music features a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: "The pray . er of the des . ti . tute . He sure . ly will re . gard ;".

Their pray . er will he not de . spise, By him it shall be heard.

Their pray . er will he not de . spise, By him it shall be heard.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a 3/2 time signature. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal line. The music features a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are: "Their pray . er will he not de . spise, By him it shall be heard.".

Let earth, and all that live there in, With rev' rence fear the LORD; Let

all the world's in . ha . bi . tants, Let all the world's in . ha . bi . tants Dread him with one ac . cord.



Good un . to all men is the LORD: O'er all his works his mer . cy is.

Good un . to all men is the LORD: O'er all his works his mer . cy is.

The first system of the hymn consists of four staves. The top staff is a vocal line in G major (one sharp) and 3/2 time, with lyrics: "Good un . to all men is the LORD: O'er all his works his mer . cy is." The second staff is a vocal line with the same lyrics. The third staff is a vocal line with the same lyrics. The fourth staff is a basso continuo line.

Thy works all praise to thee af . ford: Thy saints, O LORD, thy name shall bless.

Thy works all praise to thee af . ford: Thy saints, O LORD, thy name shall bless.

The second system of the hymn consists of four staves. The top staff is a vocal line in G major (one sharp) and 3/2 time, with lyrics: "Thy works all praise to thee af . ford: Thy saints, O LORD, thy name shall bless." The second staff is a vocal line with the same lyrics. The third staff is a vocal line with the same lyrics. The fourth staff is a basso continuo line.



## CONTENTS OF PART II.

- |   |  |  |
|---|--|--|
| <p>32. MONTROSE.<br/>         33. ABBEY.<br/>         34. ST. MAGNUS.<br/>         35. CAITHNESS.<br/>         36. EVENING HYMN.<br/>         37. ST. ANDREW'S.<br/>         38. SELMA.<br/>         39. WALSAL, OR ST. JOHN'S.<br/>         40. SAXONY.<br/>         41. ST. MARY'S.</p> | <p>42. ST. GREGORY'S.<br/>         43. MALAN.<br/>         44. HUDDERSFIELD.<br/>         45. OLD 137TH.<br/>         46. COMMUNION, OR ROCKINGHAM.<br/>         47. MORVEN.<br/>         48. ST. LAWRENCE.<br/>         49. CHESHIRE.<br/>         50. OLD 119TH.</p> | <p>51. WESTMINSTER.<br/>         52. ARNOLD'S, OR ST. HUBERT'S.<br/>         53. ST. PANCRAS.<br/>         54. GLOUCESTER.<br/>         55. ST. MATTHEW'S.<br/>         56. JEDBURGH, OR EXETER.<br/>         57. ST. BRIDE'S.<br/>         58. BURFORD.<br/>         59. ST. GEORGE'S.<br/>         60. ANGEL'S HYMN.</p> |
|---|--|--|

## AGENTS.

- |   |  |   |
|---|--|---|
| <p><i>Aberdeen</i>..... { C. Panton.<br/>         L. Smith.<br/>         D. Wylie and Son.<br/>         G. Davidson.<br/>         G. and R. King.<br/>         J. Adam.</p> <p><i>Arbroath</i>..... { S. Gellatly.<br/>         D. Burns.</p> <p><i>Brechin</i>..... { W. M'Comb.<br/>         P. Lyle.</p> <p><i>Dalkeith</i>..... { W. Macdonald.</p> <p><i>Dublin</i>..... { Mrs. Leckie, Bolton St.</p> <p><i>Dumfries</i>..... { J. G. Montgomery and<br/>         Co.</p> <p><i>Dunfermline</i>... { W. Clarke.</p> <p><i>Dunbar</i>..... { James Downie.</p> | <p><i>Dundee</i>..... { W. Middleton<br/>         W. Ogilvie.<br/>         H. Brown.</p> <p><i>Dunse</i>..... { J. Johnstone.</p> <p><i>Elgin</i>..... { P. Macdonald.<br/>         A. and R. Ferguson.<br/>         D. Bryce.<br/>         W. Collins.</p> <p><i>Glasgow</i>..... { M. Ogle and Son.<br/>         W. Blackwood.<br/>         D. Robertson.<br/>         J. K. M'Nair.<br/>         George Gallie.<br/>         J. G. Bankier.</p> <p><i>Greenock</i>..... { Brown and M'Callum.</p> <p><i>Hamilton</i>..... { J. D. Lowe.</p> | <p><i>Halifax,</i> { C. Mackenzie and Co.<br/> <i>Nova Scotia.</i></p> <p><i>Inverness</i>..... { J. Smith.</p> <p><i>Kelso</i>..... { J. Rutherford.</p> <p><i>Kirkcaldy</i>..... { J. Crawford.</p> <p><i>Leven</i>..... { Robert Reid.</p> <p><i>Montrose</i>..... { W. Laird.</p> <p><i>New York</i>..... { J. Carter.</p> <p><i>Paisley</i>..... { A. Gardner.<br/>         Murray and Stewart.</p> <p><i>Perth</i>..... { James Dewar.</p> <p><i>Stranraer</i>..... { J. M'Coid.</p> <p><i>Stirling</i>..... { John Shearer.<br/>         W. Peddie.</p> <p><i>Tain</i>..... { J. Reid.</p> <p><i>Wick</i>..... { W. Rae.</p> |
|---|--|---|

Part III.

Price 4d.

THE FREE CHURCH PSALMODY.



ISSUED BY AUTHORITY OF THE COMMITTEE ON PSALMODY.

PREPARED UNDER THE SUPERINTENDENCE OF GEORGE HOGARTH, Esq.,

BY T. L. HATELY,  
PRECENTOR TO THE GENERAL ASSEMBLY.

EDINBURGH:

W. P. KENNEDY, 15, SOUTH ST. ANDREW STREET.

GLASGOW: D. BRYCE. GREENOCK: J. G. BANKIER. AYR: D. GUTHRIE. PERTH: J. DEWAR.

ABERDEEN: C. PANTON. INVERNESS: J. SMITH. LONDON: HAMILTON, ADAMS, & CO.;

AND J. NISBET & CO. BELFAST: W. M'COMBE. NEW YORK: J. CARTER.

HALIFAX, NOVA SCOTIA: C. MACKENZIE & CO.

F-45

SCB  
2485  
Pt. III



Bless'd is each one that fears the LORD, And walk . eth in his ways;

For of thy la . bour thou shalt eat, And hap . py be al . ways.

O hap . py is that man and blest, Whom Ja . cob's God doth aid;

Whose hope up . on the LORD doth rest, And on his God is stay'd.

Whose hope up . on the LORD doth rest, And on his God is stay'd.

To ren . der thanks un . to the LORD It is a come . ly thing,

To ren . der thanks un . to the LORD It is a come . ly thing,

And to thy name, O thou most High, Due praise a . loud to sing.

And to thy name, O thou most High, Due praise a . loud to sing.

What man is he that fears The LORD, and doth him serve ?

What man is he that fears The LORD, and doth him serve ?

The musical score for the first system consists of four staves. The top staff is the vocal line in G major, 3/2 time, with lyrics: "What man is he that fears The LORD, and doth him serve ?". The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music is written in a simple, homophonic style with a key signature of one flat and a 3/2 time signature.

Him shall he teach the way that he Shall chuse, and still ob. serve.

Him shall he teach the way that he Shall chuse, and still ob. serve.

The musical score for the second system consists of four staves. The top staff is the vocal line in G major, 3/2 time, with lyrics: "Him shall he teach the way that he Shall chuse, and still ob. serve.". The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The music continues in the same homophonic style as the first system.

I bless the LORD, be . cause he doth By coun . sel me con . duct ;

I bless the LORD, be . cause he doth By coun . sel me con . duct ;

And in the sea . sons of the night My reins do me in . struct.

And in the sea . sons of the night My reins do me in . struct.



Ye right . eous, in the LORD re . joice ; It come . ly is and right,

Ye right . eous, in the LORD re . joice ; It come . ly is and right,

That up . right men, with thank . ful voice, Should praise the LORD of might.

That up . right men, with thank . ful voice, Should praise the LORD of might.

Thou hast, O LORD, most glo . ri . ous, As . cend . ed up on high ;

Thou hast, O LORD, most glo . ri . ous, As . cend . ed up on high ;

Detailed description: This system contains two staves of music. The top staff is a vocal line in G major (one sharp) and common time, with lyrics 'Thou hast, O LORD, most glo . ri . ous, As . cend . ed up on high ;'. The bottom staff is a piano accompaniment in the same key and time, featuring a simple harmonic accompaniment. The music consists of eight measures, with a repeat sign after the fourth measure.

And in tri . umph vic . to . rious led Cap . tive cap . ti . vi . ty.

And in tri . umph vic . to . rious led Cap . tive = cap . ti . vi . ty.

Detailed description: This system contains two staves of music. The top staff is a vocal line in G major (one sharp) and common time, with lyrics 'And in tri . umph vic . to . rious led Cap . tive cap . ti . vi . ty.'. The bottom staff is a piano accompaniment in the same key and time, featuring a simple harmonic accompaniment. The music consists of eight measures, with a repeat sign after the fourth measure.

O LORD, I un . to thee do cry, Do thou make haste to me,

O LORD, I un . to thee do cry, Do thou make haste to me,

And give an ear un . to my voice, When I cry un . to thee.

And give an ear un . to my voice, When I cry un . to thee.

My strength he weak . en'd in the way, My days of life he

My strength he weak . en'd in the way, My days of life he

short . en . ed. My God, O take me not a . way In mid - time

short . en . ed. My God, O take me not a . way In mid - time

LUTHER'S HYMN—*continued.*

of my days, I said; In mid - time of my days, I said.

of my days, I said; In mid - time of my days, I said.

Ps. cxliii.—*Sec. ver.*

LXX.—OLD 143D.—P. M.

From JOHN KNOR'S Psalms.  
Edinburgh, 1596.

Oh, hear my pray . er, LORD, And un . to my de . sire To bow thine ear ac .

Oh, hear my pray . er, LORD, And un . to my de . sire To bow thine ear ac .



OLD 143D—*continued.*

cord, I hum . bly thee re . quire; And, in thy faith . ful . ness, Un .

cord, I hum . bly thee re . quire; And, in thy faith . ful . ness, Un .

to me an . swer make, And, in thy right . eous . ness, Up . on me pi . ty take.

to me an . swer make, And, in thy right . eous . ness, Up . on me pi . ty take.

Thy king . dom hath none . end at all, It doth through a . ges all re . main.

Thy king . dom hath none end at all, It doth through a . ges all re . main.

The LORD up . hold . eth all that fall, The east-down rais . eth up a . gain.

The LORD up . hold . eth all that fall, The east-down rais . eth up a . gain.

O LORD, ac . cord . ing to thy name, Through all the earth's thy praise ;

O LORD, ac . cord . ing to thy name, Through all the earth's thy praise ;

And thy right hand, O LORD, is full Of right . eous . ness al . ways.

And thy right hand, O LORD, is full Of right . eous . ness al . ways.

Give ye the glo . ry to the LORD That to his name is due ;

Give ye the glo . ry to the LORD That to his name is due ;

Come ye in . to his courts, and bring An of . fer . ing with you.

Come ye in . to his courts, and bring An of . fer . ing with you.

LXXIV.—PORTUGUESE HYMN.—L. M.

The LORD is just in his ways all, And ho . ly in his

The LORD is just in his ways all, And ho . ly in his

Detailed description: This system contains the first two staves of the hymn. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom staff is a piano accompaniment in the same key and time, with lyrics underneath. Both staves end with a double bar line.

works each one. He's near to all that on him call, Who call in

works each one. He's near to all that on him call,

Detailed description: This system contains the second two staves of the hymn. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom staff is a piano accompaniment in the same key and time, with lyrics underneath. Both staves end with a double bar line.



PORTUGUESE HYMN—*continued.*

truth on him a . lone, Who call in truth on him a . lone.

on him a . lone, Who call in truth on him a . lone.

Ps. CXXIV. 1—6.  
Sec. ver.

LXXV.—DURIE'S 124TH.—P. M.

From JOHN KNOX'S PSALMS.  
Edinburgh, 1635.

Now Is . ra . el may say, and that tru . ly, If that the LORD had not our cause main-

Now Is . ra . el may say, and that tru . ly, If that the LORD had not our cause main-



DURIE'S 124TH—continued.



tain'd; If that the LORD had not our right sus . tain'd, When cru . el men a .



gainst us fu . rious . ly Rose up in wrath, to make of us their prey.

O send thy light forth and thy truth; Let them be guides to me,

O send thy light forth and thy truth; Let them be guides to me,

And bring me to thine ho . ly hill, Ev'n where thy dwell . ings be.

And bring me to thine ho . ly hill, Ev'n where thy dwell . ings be.

To thee I lift my soul: O LORD, I trust in thee:

To thee I lift my soul: O LORD, I trust in thee:

My God, let me not be a . sham'd, Nor foes tri . umph o'er me.

My God, let me not be a . sham'd, Ner foes tri . umph o'er me.

God is our re . fuge and our strength, In straits a pre . sent aid ;

God is our re . fuge and our strength, In straits a pre . sent aid ;

God is our re . fuge and our strength, In straits a pre . sent aid ;

God is our re . fuge and our strength, In straits a pre . sent aid ;

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 3/2 time, with lyrics. The second staff is a vocal line in G major, 3/2 time. The third staff is a vocal line in G major, 3/2 time, with lyrics. The bottom staff is a bass line in G major, 3/2 time.

There . fore, al . though the earth re . move, We will not be a . fraid.

There . fore, al . though the earth re . move, We will not be a . fraid.

There . fore, al . though the earth re . move, We will not be a . fraid.

There . fore, al . though the earth re . move, We will not be a . fraid.

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 3/2 time, with lyrics. The second staff is a vocal line in G major, 3/2 time. The third staff is a vocal line in G major, 3/2 time, with lyrics. The bottom staff is a bass line in G major, 3/2 time.

Ex . a . mine me, and do me prove; Try heart and reins, O God:

For thy love is be . fore mine eyes, Thy truth's paths I have trode.

For thy love is be . fore mine eyes, Thy truth's paths I have trode.



Give praise and thanks un . to the LORD, For boun . ti . ful is he ;

Give praise and thanks un . to the LORD, For boun . ti . ful is he ;

His ten . der mer . cy doth en . dure Un . to e . ter . ni . ty.

His ten . der mer . cy doth en . dure Un . to e . ter . ni . ty.



My days are like a shade a . way, Which doth de . clin . ing swift . ly pass ;

My days are like a shade a . way, Which doth de . clin . ing swift . ly pass ;

The first system consists of four staves. The top staff is the vocal line in G major (one flat) and common time. The second and third staves are the alto and tenor parts, respectively. The bottom staff is the bass line. The lyrics are printed below the vocal line.

And I am wi . ther . ed a . way, Much like un . to the fad . ing grass.

And I am wi . ther . ed a . way, Much like un . to the fad . ing grass.

The second system also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are printed below the vocal line.

The LORD's my shep . herd, I'll not want. He makes me down to lie

The LORD's my shep . herd, I'll not want. He makes me down to lie

In pas . tures green : he lead . eth me The qui . et wa . ters by.

In pas . tures green : he lead . eth me The qui . et wa . ters by.

O daugh . ter, take good heed, In . cline, and give good ear ;

O daugh . ter, take good heed, In . cline, and give good ear ;

Thou must for . get thy kind . red all, And fa . ther's house most dear.

Thou must for . get thy kind . red all, And fa . ther's house most dear.

Th' e . ter . nal LORD doth reign as king, Let all the peo . ple quake ;

Th' e . ter . nal LORD doth reign as king, Let all the peo . ple quake ;

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 3/2 time, with lyrics 'Th' e . ter . nal LORD doth reign as king, Let all the peo . ple quake ;'. It features a triplet of eighth notes on the word 'reign'. The bottom staff is a piano accompaniment in the same key and time, consisting of a simple bass line.

He sits be . tween the che . ru . bims, Let th' earth be moved and shake.

He sits be . tween the che . ru . bims, Let th' earth be moved and shake.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'He sits be . tween the che . ru . bims, Let th' earth be moved and shake.'. The bottom staff continues the piano accompaniment. The key signature and time signature remain consistent with the first system.



Give ear un . to me when I ca'l, God of my right . eous . ness :



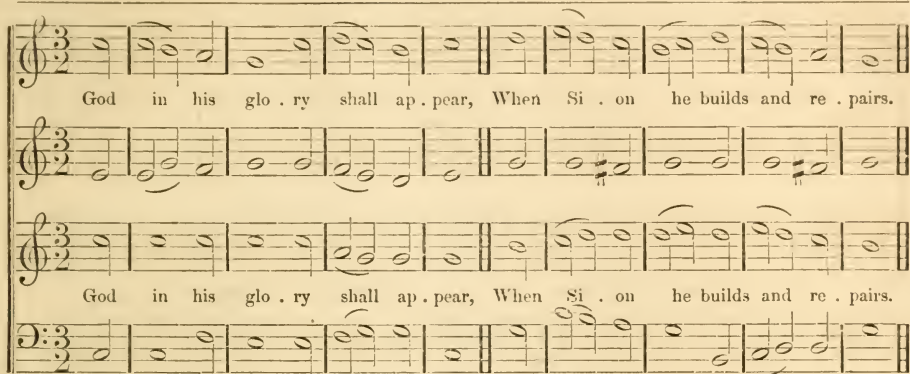
Have mer . cy, hear my pray'r; thou hast En . larged me in dis . tress.



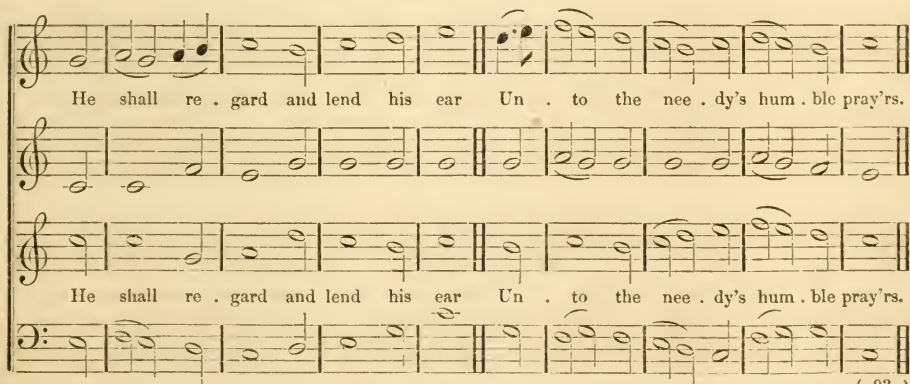
That stone is made head corner stone, Which builders did despise:

This is the doing of the Lord, And wondrous in our eyes.

This is the doing of the Lord, And wondrous in our eyes.



God in his glo . ry shall ap . pear, When Si . on he builds and re . pairs.



He shall re . gard and lend his ear Un . to the nee . dy's hum . ble pray'rs.

How long wilt thou for . get me, LORD? Shall it for e . ver be?

How long wilt thou for . get me, LORD? Shall it for e . ver be?

Detailed description: This system contains the first two stanzas of the hymn. Each stanza is written on four staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), followed by three accompaniment staves (two in treble clef and one in bass clef). The lyrics are: "How long wilt thou for . get me, LORD? Shall it for e . ver be?"

O how long shall it be that thou Wilt hide thy face from me?

O how long shall it be that thou Wilt hide thy face from me?

Detailed description: This system contains the second two stanzas of the hymn. Each stanza is written on four staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), followed by three accompaniment staves (two in treble clef and one in bass clef). The lyrics are: "O how long shall it be that thou Wilt hide thy face from me?"

For thou wilt the af . flict . ed save In grief that low do lie :

For thou wilt the af . flict . ed save In grief that low do lie :

The first system of the musical score consists of two vocal parts (Soprano and Alto) and a basso continuo line. The music is in G major (one sharp) and common time. The lyrics are: "For thou wilt the afflicted save In grief that low do lie :".

But wilt bring down the coun . ten . ance Of them whose locks are high.

But wilt bring down the coun . ten . ance Of them whose locks are high.

The second system of the musical score continues with the same vocal parts and basso continuo line. The lyrics are: "But wilt bring down the countenance Of them whose locks are high.".

O sing a new song to the LORD, For won . ders he hath done :

O sing a new song to the LORD, For won . ders he hath done :

His right hand and his ho . ly arm Him vic . to . ry hath won.

His right hand and his ho . ly arm Him vic . to . ry hath won.



THE PSALMODY  
OF  
THE FREE CHURCH OF SCOTLAND.

PREPARED

UNDER THE SUPERINTENDENCE OF GEORGE HOGARTH, ESQ.,

BY

T. L. HATELY,  
PRECENTOR TO THE GENERAL ASSEMBLY.



ISSUED BY AUTHORITY OF THE COMMITTEE ON PSALMODY.

EDINBURGH:

W. P. KENNEDY, 15, SOUTH ST. ANDREW STREET.

GLASGOW D. BRYCE. GREENOCK: J. G. BANKIER. AYR: R. GUTHRIE. PERTH: J. DEWAR.

ABERDEEN: C. PANTON. INVERNESS: J. SMITH. LONDON: HAMILTON, ADAMS, & CO.

AND J. NISBET, & CO. BELFAST: W. M'COMBE. NEW YORK: J. CARTER.

HALIFAX, NOVA SCOTIA: C. MACKENZIE, & CO.

MDCCCXLV.

EDINBURGH: T. CONSTABLE,  
PRINTER TO HER MAJESTY.

## ADDRESS.

For several past years, the improvement of Congregational Singing has engaged the attention of the Church of Scotland, by whose authority the charge of this subject was intrusted to a Sub-Committee of the Committee on Education. The General Assembly of 1844, deeming it sufficiently important to require the attention of a separate Committee, passed the following Resolution on 24th May in that year:—"The General Assembly called for the Overture by certain Members of the House anent the improvement of Church Music. The Assembly, having heard the Overture, cordially concur therewith, remit to a Committee, with power to add to their number, to adopt such measures as may seem best for carrying out the desirable object which it contemplates; and to report to next Assembly."

The matter of this Remit being the Singing of the Psalms, it was at once determined in the Committee, that these ought to be sung in four parts. *1st*, Because, according to a provision of nature, there exist in every miscellaneous meeting of human beings, the four classes of voices represented by the musical terms, Treble, Counter-Tenor, Tenor, and Bass,—the first embracing the highest, and the others the gradually descending pitches, down to the last, which, as its name imports, is the lowest. *2dly*, Because, were all these classes of voices to sing the same part, viz. the melody, there would be confusion, of which God is not the author, but man, causing a screeching, groaning, rising, and uncertain sound, which is not harmony, and is scarcely music—though this is the singing of too many of our Congregations; whereas, if the melody were sung by females and children, whose voices are treble, and all the others took the respective parts natural to them, there would be, in our Churches, such a "breaking forth into

singing," as would place this branch of devotional exercise on its true level, in so far as this can be effected by natural means. And *lastly*, Because this was the practice of the Church in its best days,—one of the earliest fruits of the Reformation, both on the Continent and in this country, being the singing of the Psalms by the Congregation at large, and in parts.

That this was especially true of Scotland—in all ages a musical land—is proved by the still existing copies of "John Knox's Psalms," arranged for four parts, two fronting one way in the book, and two the other, for the convenience of greater numbers reading together from them; and likewise by various historical facts recorded in our Church histories.

The practice, it is true, declined during last century. But this took place just as the Church declined; and with the abandonment of Part-singing, Singing itself sunk by degrees, till at length, in many Churches, it in substance died away altogether. It is equally true, however, of singing, as of religious conviction itself, that "Out of the abundance of the heart, the mouth speaketh." It has pleased God, of late years, to revive His work in the midst of us; and a revived desire for congregational singing has not failed to be the consequence. The Committee, accordingly, has not so much felt it necessary to stimulate this desire, as to regulate and guide it; and the present Work may be regarded as the first step in this direction.

The possession of a Book of Psalm Tunes for the use of the Church, may be justly regarded as preliminary to every other step; because, whatever may be the case with a few, the people at large are unacquainted with Part-singing; and it is important, if not necessary, that, when proceeding to learn, they should adopt some one book, without which, unity of singing cannot be attained; while it is quite certain, that though in this department of art, it is emphatically true, that of making many books there is no end, still there exists no one of such pre-eminent excellence as to command universal acceptance. But it may not unreasonably be expected, that a book published expressly for the use of the Free Church may, even without pretending to perfection, more effectually attract the notice of our people, and tempt them all, old and young, to sing, than any general book; and it is with the people of the Free Church that the Committee have primarily to do.

There are two characteristics of the present publication, which will, it is trusted, render it a means of promoting this desirable end of unity in singing, in the Free Church. In the first place, it discards all theatrical and jig-like, and almost all repeating Tunes ; which, if admissible in secular meetings, are justly deemed out of place in the House of God ; and it limits itself very much to that more solid and simple class, of which the established Tunes of Scotland are the type and specimen. And, in the second place, its harmonies are constructed on a plain and simple principle, not requiring the foreign aid of instruments, or of a trained band, (whether acting as the substitute, or as the leader of the people,) but adapted to the easy use of the mass of the people themselves ; so that they may come forward, with heart and mouth, and, in the full force and volume of their numbers, declare the praises of their God, and of His Christ, in the meetings of his Saints.

That such is the character of the Book, is sufficiently established by the following certificates, which are of equal scientific and practical value :—

“ CLOISTERS, WESTMINSTER, *Dec. 25, 1844.*—I have seen the two first Numbers of the Free Church Psalmody, and a careful examination of the Tunes they contain, enables me to speak most favourably of the Work. The Tunes are exceedingly well harmonized, and, in my opinion, as Psalm Tunes ought to be ; that is, in simple counterpoint. This plain and easy manner of arranging the Parts, allows of a larger portion of a Congregation to join in devotional singing ; and, on this account, such a Work is deserving of every encouragement.

“ JAMES TURLE, Organist, Westminster Abbey.”

“ GRESHAM COLLEGE, *Jan. 28, 1845.*—I beg to thank you for a sight of the 1st and 2d Parts of the ‘ Free Church Psalmody,’ in which I think you have displayed equal judgment in selecting and arranging the Tunes of which the collection is composed. The reprehensible practice of mutilating the compositions of eminent authors, and of introducing Song Tunes, and other secular (sometimes profane) Airs, you have avoided, and made your selection from those admirable models of Metrical Psalmody, which the best native and foreign writers have bequeathed to us. Psalm singing, in the parochial service of the Church of England, and, I presume, in the universal service of the Church of Scotland, was intended to be—and was—the singing of the *Congregation*—in parts, as distinguished from that of the Cathedral, which is conducted by two antiphonal choirs ; and to a recurrence to a practice so well adapted to excite and strengthen devotional feelings, your Work is well calculated to lead. The harmonies are pure, and—as they ought to be—easy to sing. There is



only one point in which I differ with you ; and that is the substitution of the G for the C cleff in the Tenor line, a practice which must embarrass any player, while it affords no additional facility to the singer ; for I never knew a Tenor or a Bass singer in my life, who could not read the cleffs used for the Tenor or Bass part. Probably as to this point you may have given way to the opinion of others ; and I only mention it, because it is the only one which can qualify my sincere approbation of the Work. You know that in sending me this publication, you are encountering a rival Editor—since my good friend, the organist of Westminster Abbey and I, have recently published (as part of the ‘ People’s Music Book’) a collection of Psalm Tunes. Self-conceit and interest would lead me to endeavour—if I could—to pull yours to pieces ; but I hope that such motives will never influence my judgment, or prevent me from bidding a hearty ‘ God speed,’ to every well directed effort to improve Congregational Psalmody.

“ EDW. TAYLOR, Gres. Prof. Mus.”

In this Address, the Committee has directed its principal attention to the material or natural elements of Church singing ; and for the obvious reason, that the right direction of these is its leading business. But they themselves reverently bear in mind—and it must never be forgotten—that the singing of Psalms, however perfectly executed, like the making of prayers, however eloquently expressed, is utterly worthless, without grace in the heart. This great matter, however, is the work and business of the Church itself ; and it shall here only be added, that the blessing of the Great Head of the Church is fervently invoked, as upon all the efforts of the Free Church, so upon this humble attempt to promote His glory, by improving the singing of His praise.

*February, 1845.*

---

## PREFACE.

THE limits within which these introductory remarks must be confined, preclude any minuteness of detail respecting the history of Metrical Psalmody. In the religious worship of the earliest Christians, it was unquestionably the custom of the whole Congregation to unite their voices in psalms and hymns of praise and supplication to God. But these strains, which must necessarily have been plain and simple, were superseded by the complex and pompous music of the Romish Church ;—music performed by choirs of trained voices, and accompanied by instruments, in which the Congregation can take no part, and to which they listen rather as a gratification of sense, than an act of devotion in which they partake. This abuse was one of those which attracted the attention of the Reformers of the sixteenth century ; at which period the Psalmody now used in the Protestant Churches had its origin.

Luther—himself an accomplished musician—entertained exalted notions of the art, and laboured to purify and strengthen it as an instrument of devotion. He declared it to be his intention, according to the example of the Prophets and ancient Fathers of the Church, to make psalms or spiritual songs for the people, that the Word of God might continue among them in psalms, if not otherwise. In pursuance of this object, he published at Wittemberg, in 1524 and 1525, three collections of psalms in the German language, partly (at least) versified and set to music by himself : and these were followed by many other similar works, produced by his fellow-labourers in the same vineyard. At a period somewhat later, Calvin directed his attention to the subject of Psalmody. In 1543, a French metrical version of fifty of the psalms was published at Geneva, with a preface from the pen of Calvin himself. It was made by Clement Marot, the celebrated poet, who, having been suspected of heresy, had fled from France to Geneva. The remainder of the psalms were versified by Theodore Beza ; and

the whole—including those of Marot—were published at Strasburg in 1545. These Collections contained Tunes, without harmony, composed by Guillaume Franc, a musician of whom nothing else is known. They were subsequently harmonized by other musicians, and some of them are in use among us to the present day. The most remarkable Continental collection of harmonized Psalm Tunes, is that of the celebrated Claude le Jeune, published in 1627. The Tunes in this collection were generally used in the Calvinist Churches, and—according to Burney—it “went through more editions, perhaps, than any musical work since the invention of printing.” The harmony is in plain counterpoint, and very grave and masterly.

In England, as well as on the Continent, Metrical Psalmody is coeval with the Reformation. Bishop Burnet, in his History of the Reformation, says—“Some poets, such as the age afforded, translated David’s Psalms into verse ; and it was a sign by which men’s affections to that work were everywhere measured, whether they used to sing these or not.” By the Act of Uniformity for the use of the Common Prayer in English, in 1548, the singing of psalms or prayers, taken out of the Bible, is permitted, provided that this is done without omitting any part of the service contained in the Common Prayer Book ; and it is on this footing that the practice of Metrical Psalmody continues to stand in the service of the Church of England.

The first entire English version of the Psalms—that of Sternhold and Hopkins—with the Tunes, was published in 1562. The Tunes were given without harmony, and were chiefly such as were used by the Reformers on the Continent. The first English Collection, with the Tunes harmonized in four parts, is that of William Damon, published in 1579. It was followed by many others, which we must pass over, till we come to the celebrated Collection of Ravenscroft, which was first published in 1621, and another edition of it appeared in 1633. It contains a Tune for each of the Psalms. The greater number are those previously in use among the German and other foreign Protestants ; many are composed by Ravenscroft himself ; and some are said to have been used in England, Scotland, and Wales. The Tunes in this Collection were harmonized in four parts, by several of the most eminent English musicians, among whom were Tallis, Kirbye, Dowland, Morley, Bennet, and John Milton, the father of the great poet. It is hardly necessary to say, that the harmonies of such men are excellent ;

but they were arranged in a form, universal at that time, but now obsolete ; the Tune is given to the Tenor part, the Treble and Counter-Tenor being placed *above* it. Whatever may have been the original reason for this arrangement, it has long since been universally felt and admitted that it is at variance with the natural order of the different registers of the scale, both vocal and instrumental. From the acute and penetrating quality of the higher sounds, they are found to predominate in harmonic combination. The part, consequently, assigned to the Treble, will always appear to be the principal melody ; so that, in a psalm sung according to the old arrangement, we seem to hear *another* Tune, while the real melody becomes a mere accompaniment. This evil is aggravated when not only one, but two vocal parts are placed above the melody. Of all the four parts, the Tenor, though not the least essential to the beauty of the harmony, is that which, singly, makes the smallest impression on the ear ; and of all the four parts, therefore, the Tenor is the least fitted to sustain the principal melody. It is true that in modern music, both vocal and instrumental, we meet with strains of melody given to an under part, while the accompanying parts rise above it ; but it is hardly necessary to say, that this is only done occasionally, for the sake of some peculiar effect, and is an exception from the general practice. This change of system has necessarily led to great alterations in the harmonies of Ravenscroft and his contemporaries. Every musician knows that it is impossible to invert the order of the parts, by singing any one of them an octave higher or lower than the composer intended, without dislocating the harmony, and throwing it into confusion ; and the utmost that can now be preserved—and that not always—is an approximation to the ancient harmonies.

Another remarkable English Collection is that of Playford, published in 1670. It contains a large body of standard Tunes, and had a very extensive currency all over the kingdom. Its peculiarity is, that the Tunes are harmonized, not in four parts, but in three ; for the sake, of course, of greater facility of performance. This method has been recommended by Avison, who, in his *Essay on Musical Expression*, says—“when Psalm Tunes are sung in parts, there should not be any more than three, *i.e.* treble, tenor, and bass ; as too complex a harmony would destroy their natural air.” Avison’s opinions are entitled to weight ; but, whatever ground there may be for his opinion, the reason he himself assigns for it is not a good one.

Harmony in four parts, provided it is clearly and simply written, can have no greater effect in destroying the "natural air" of the Tunes than harmony in three. Harmony in three parts, moreover, though it may be rendered sufficiently full and satisfactory by the introduction of what is called *florid counterpoint*, is not adapted to plain counterpoint, of note against note, where each note carries a prolonged chord. In such a case, chords in three parts are unavoidably thin and meagre; in proof of which it is sufficient to remark (what every harmonist knows) that all the three parts must frequently close of necessity upon the key note, without the possibility of introducing the major or minor third which determines the key. The only real reason for Avison's recommendation would be the greater ease of performance by uneducated singers; but this reason is less valid at present than it was when he wrote, an hundred years ago; a knowledge of vocal harmony being much more general now than it was then. And besides, it is the object of the present work to promote this knowledge, by giving the public a body of Psalmody harmonized in the most complete as well as the simplest manner. It may be added, too, that, in so doing, we have adhered to the general practice; for, though some books of Psalmody in three parts have appeared, they have never been used to any extent.

The metrical psalmody of the Scottish Church (like that of the English) is derived from the Reformers of the Continent. Our illustrious Knox, like Calvin, provided for the musical service of the Church, by compiling a body of Psalmody, an edition of which, published in 1615 by "Andro Hart," is the most remarkable ancient Scottish Collection now extant. It contains many of the Geneva Tunes of Theodore Beza; and others, which being found in no other collection (as far as we know) of so early a period, may fairly be considered as of Scottish origin. In the sixteenth and seventeenth centuries, music was highly cultivated throughout Europe, and there is no doubt that Scotland, like other countries, possessed learned and skilful harmonists, though their names have passed into oblivion; Scotland not being, in those days, a country (like England) in which music had become a regular profession, from the exercise of which, in its highest branches, present emolument and posthumous reputation could be acquired. That some of the Tunes in Knox's Collection were really Scotch, may be inferred from the circumstance, that Ravenscroft inserted them in his Collection with the



designation of "Scotch," which he would not have done had he found them in any of the Continental collections used by him in compiling his work.

These ancient Collections may be regarded as the foundation, or *nucleus*, of the Parochial Psalmody, both of England and Scotland, to this day. Collections have subsequently accumulated in both countries, but especially in the former, till they have become innumerable. Many valuable additions have been gradually made to the original stock by the greatest English composers of the ecclesiastical school. In the old English collections, the Tunes of the Continental Reformers are mingled with those of native composers, among whom may especially be mentioned Thomas Tallis, who shares with Palestrina the title of father of ecclesiastical harmony; George Kirbye, one of the great madrigalists of Elizabeth's time; and John Milton, who transmitted to the author of the *Paradise Lost*, along with his name, his enthusiastic love of music, and skill in the art. Among those who have successively contributed to English Psalmody may be enumerated Purcell, Handel, Croft, Greene, Boyce, Battishill, Arnold, Jackson; almost every great composer, in short, who has devoted his talents to the service of religion. Tunes of sterling merit, and, consequently, in general use, have been produced by persons of whom little is known, such as Wainwright, Wheall, Isaac Smith, &c.; and such additions have continued to be made, almost to the present day.

But, in most modern Collections, the ore is buried and lost among the dross. A spurious kind of Psalmody has been gradually introduced, which threatens to destroy the character and pervert the object of Church music. The grave simplicity of the Psalm has been exchanged for a light and florid—and often mean and vulgar—melody, garnished with the airs and graces of secular music, full of unmeaning iteration of words, solos, and responses, and all the tricks and devices resorted to in order to tickle the ear, and reduce the praise of God to an amusement. Not only are multitudes of such things composed every day, but, even in Collections appearing under the auspices of distinguished musical names, we see, with indignation, Psalm Tunes made out of popular ballads, and even out of airs taken from the gayest and most profane productions of the Opera Stage! And, to make room for trash of this sort, the fine old standard Tunes are almost entirely excluded!

In the modern Collections, there is no uniformity in the manner in which the Tunes are

harmonized. This is necessarily the case, from the circumstance already mentioned, that the old harmonies were constructed according to a vocal arrangement which is now universally abandoned. Every modern editor, therefore, arranges the harmonies, well or ill, according to his own skill and judgment ; and among the numerous collections which we have consulted, we have not found two with the same harmonies. These collections, of course, are of very different degrees of merit ; but there is not, either in England or Scotland, any one which possesses the authority of a standard work.

Such a standard is imperatively called for. In England, its want has been long felt and lamented, both by religious and musical writers, who have again and again urged upon the Church some measure for the purpose of obtaining a pure and uniform Psalmody. In Scotland, such a measure is even more indispensable than in England ; because, in Scotland, psalmody is the *sole* music of the Church. Such a measure, accordingly, has been adopted by the Free Church of Scotland, and the present publication is its result.

In the execution of this task, two considerations were involved ; the selection of the Tunes, and their arrangement. In regard to the first, it has been our object that the contents of this little book shall consist chiefly of the old and venerable Tunes, established in this country since the days of the Reformation, with the addition only of such, among the more modern Tunes, as are in the true style and spirit of Psalmody, and have been sanctioned by general use. In regard to the second, though we (in common with all modern editors,) have found it impossible to adopt the arrangement of the old masters, yet we have endeavoured to preserve the character of their harmony ; its breadth, simplicity, and adaptation to the voices of a large assembly. To the accomplishment of both objects our utmost care and attention have been devoted ; and we anxiously hope that our efforts will not be found unsuccessful.

---

---

# CONTENTS.

## PECULIAR MEASURES.

No.		PAGE.	No.		PAGE.
LXXV.	Durie's 124th,	80	XXVII.	Old 136th, or 148th,	27
XXVIII.	Old 124th,	28	LXX.	Old 143d,	74

## SHORT MEASURES.

No.		PAGE.	No.		PAGE.
XLIII.	Malan,	44	XXXVIII.	Selma,	39
XXIII.	Old 134th,	23	LVII.	St. Bride's,	61
LXXXVII.	Pakefield,	83	LXXXIII.	Sutton,	89
LXIV.	Sarah,	68	LI.	Westminster,	54

XIII.—Wirksworth, or Aylesbury,—13

## LONG MEASURES.

No.		PAGE.	No.		PAGE.
LX.	Angel's Hymn,	64	LXIX.	Luther's Hymn,	73
XXI.	Babylon Streams,	21	VIII.	Old 100,	8
LXXI.	Beza,	76	LXXIV.	Portuguese Hymn,	79
XLVI.	Communion, or Rockingham,	48	LIII.	St. Pancras,	56
XXXVI.	Evening Hymn,	37	LXXXVII.	Wareham,	93
XXX.	Kent, or New Church,	31	LXXXI.	Wittemberg,	87

## COMMON MEASURES.

No.		PAGE.	No.		PAGE.
LXVI.	Abingdon,	70	XXXII.	Montrose,	33
XXXIII.	Abbey,	34	XLVII.	Morven,	49
XVI.	Abridge, or St. Stephen's,	16	XXV.	Nayland, or Newington,	25
LII.	Arnold's, or St. Hubert's,	55	LXXXII.	New St. Ann's,	88
XXIV.	Ballerma,	24	IX.	Newtown, or London New,	9
II.	Bangor,	2	XXXIV.	Nottingham, or St. Magnus,	35
V.	Bedford,	5	L.	Old 119th, D.C.M.,	52
LXIII.	Bishopthorpe,	67	LXI.	Old 128th,	65
LVIII.	Burford,	62	XLV.	Old 137th, D.C.M.,	46
XXXV.	Caithness,	36	LXXXIV.	Peckham,	90
XLIX.	Cheshire,	51	XXXI.	Peterborough,	32
LXXXIX.	Chester,	95	LXXXV.	Salisbury,	91
XVII.	Coleshill,	17	XL.	Saxony,	41
LXVIII.	Crowle,	72	LXVII.	Sheffield,	71
XIV.	Dundee, or Old Windsor,	14	IV.	Stilt, or York,	4
XII.	Dunfermline,	12	VII.	Stroudwater,	7
LXV.	Durham,	69	LXXII.	Sunbury,	77
XC.	Easter Hymn,	96	XXXVII.	St. Andrew's,	38
X.	Elgin,	10	XV.	— Ann's,	15
I.	French,	1	III.	— David's,	3
LXXX.	Glasgow,	86	LIX.	— George's,	63
LIV.	Gloucester,	57	XLII.	— Gregory's,	43
LXXVI.	Harrington,	82	XX.	— James',	20
LXXIII.	Howard,	78	XLVIII.	— Lawrence,	50
XLIV.	Huddersfield,	45	XLI.	— Mary's,	42
VI.	Irish,	6	LV.	— Matthew's, D.C.M.,	58
XXIX.	Jackson's,	30	XIX.	— Neot's, or Worksop,	19
LVI.	Jedburgh, or Exeter,	60	XVIII.	— Paul's,	18
LXXVIII.	Liverpool,	34	XXVI.	— Thomas',	26
LXII.	Manchester, or Charmouth,	66	LXXXVI.	Tiverton,	92
XXII.	Martyrdom,	22	XXXIX.	Walsal, or St. John's,	40
XI.	Martyrs,	11	LXXIX.	Zuingle,	85
LXXXVIII.	Melrose,	94			

## DIRECTIONS.

THE First Line is the Air or Melody, and should invariably be sung by *Treble voices*; that is to say, by Females and Boys.

The Second Line may be sung either as a *Second Treble* or *Counter Tenor*; that is, by the deeper toned Female, or high set Male voices.

The Third Line is the *Tenor*, although written on the Treble Clef, and must be sung exclusively by *Tenor voices*.

The Fourth Line, the Bass, is appropriated to the deep-toned Male voices.

It is an error to suppose that Tunes written in Semibreves and Minims are always to be sung slowly. Their time should be regulated by the character of the words employed; which may be either of a solemn or joyful description.

Each part should be sung *exactly as it is written*—discarding all grace notes, or the slightest deviation from the notes assigned to the respective voices.







## CONTENTS OF PART III.

61. OLD 128TH.	71. BEZA.	81. WITTEMBERG.
62. MANCHESTER, OR CHARMOUTH.	72. SUNBURY.	82. NEW ST. ANN'S.
63. BISHOPHTHORPE.	73. HOWARD.	83. SUTTON.
64. SARAH.	74. PORTUGUESE HYMN.	84. PECKHAM.
65. DURHAM.	75. DURIE'S 124TH.	85. SALISBURY.
66. ABINGDON.	76. HARRINGTON.	86. TIVERTON.
67. SHEFFIELD.	77. PAKEFIELD.	87. WAREHAM.
68. CROWLE.	78. LIVERPOOL.	88. MELROSE.
69. LUTHER'S HYMN.	79. ZUINGLE.	89. CHESTER.
70. OLD 143D.	80. GLASGOW.	90. EASTER HYMN.

## AGENTS.

<p><i>Aberdeen</i>..... { C. Panton. L. Smith. D. Wylie and Son. G. Davidson. G. and R. King.</p> <p><i>Arbroath</i>..... { J. Adam. S. Gellatly.</p> <p><i>Brechin</i>..... { D. Burns. G. Davidson.</p> <p><i>Belfast</i>..... { W. M'Comb. P. Lyle.</p> <p><i>Dalkeith</i>..... { W. Macdonald.</p> <p><i>Dublin</i>..... { Mrs. Leckie, Bolton St.</p> <p><i>Dumfries</i>..... { J. G. Montgomery and Co.</p> <p><i>Dunfermline</i>... { W. Clarke.</p> <p><i>Dunbar</i>..... { James Downie.</p>	<p><i>Dumfries</i>..... { W. Middleton. W. Ogilvie. H. Brown.</p> <p><i>Dunse</i>..... { J. Johnstone.</p> <p><i>Elgin</i>..... { P. Macdonald. A. and R. Ferguson.</p> <p><i>Glasgow</i>..... { D. Bryce. W. Collins. M. Ogle and Son. W. Blackwood. D. Robertson. J. K. M'Nair. George Gallie. J. G. Bankiers.</p> <p><i>Greenock</i>..... { Brown and M'Callum.</p> <p><i>Hamilton</i>..... { J. D. Lowe.</p>	<p><i>Halifax,</i> } C. Mackenzie and Co. <i>Nova Scotia.</i> }</p> <p><i>Inverness</i>..... { J. Smith.</p> <p><i>Kelso</i>..... { J. Rutherford.</p> <p><i>Kirkcaldy</i>..... { J. Crawford.</p> <p><i>Leven</i>..... { Robert Reid.</p> <p><i>Montrose</i>..... { W. Laird.</p> <p><i>New York</i>..... { J. Carter.</p> <p><i>Paisley</i>..... { A. Gardner. Murray and Stewart.</p> <p><i>Perth</i>..... { James Dewar.</p> <p><i>Stranraer</i>..... { J. M'Coid.</p> <p><i>Stirling</i>..... { John Shearer. W. Peddie.</p> <p><i>Tain</i>..... { J. Reid.</p> <p><i>Wick</i>..... { W. Rae.</p>
---	--	--